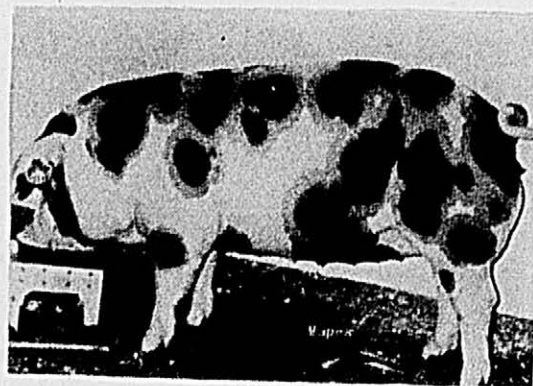




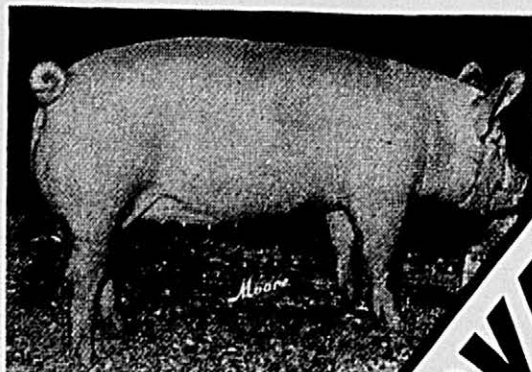
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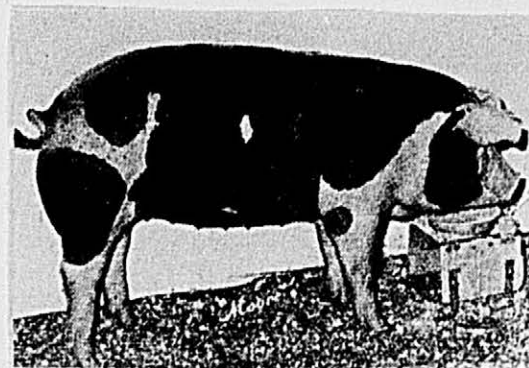
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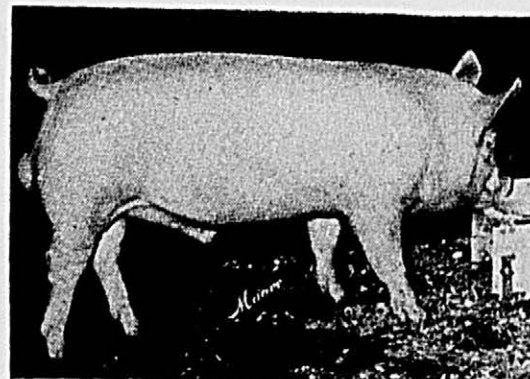


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The Pig Formerly Known As Prince



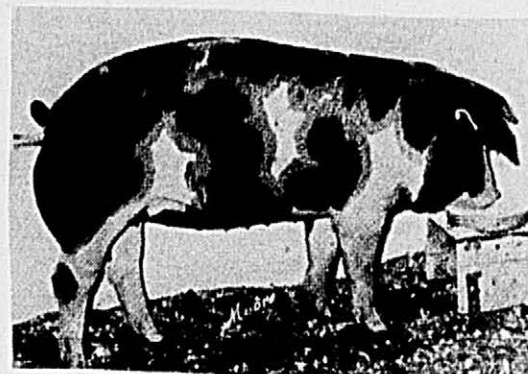
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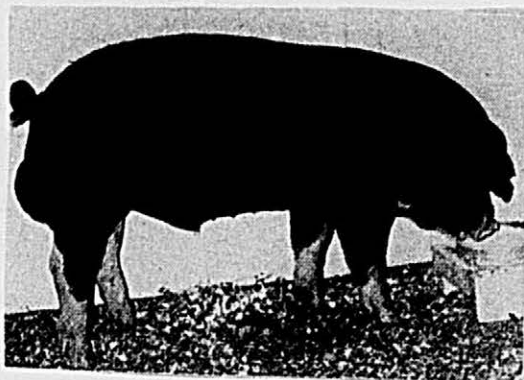
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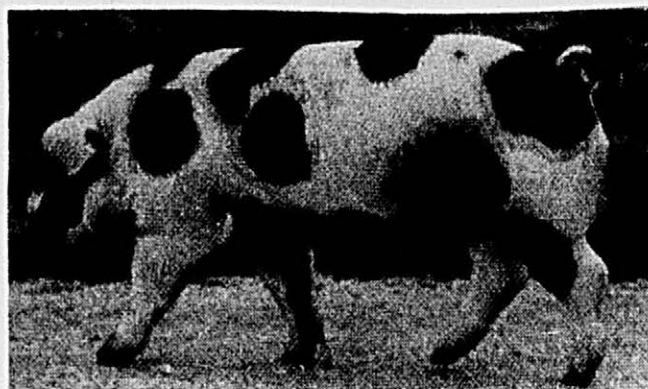
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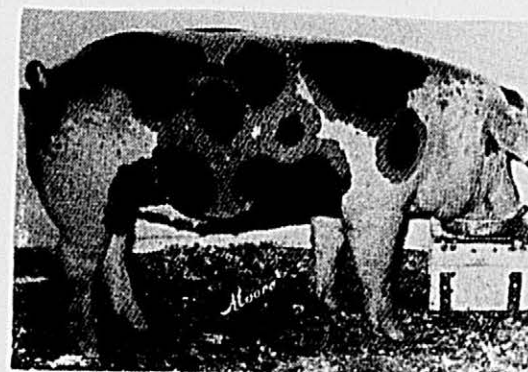
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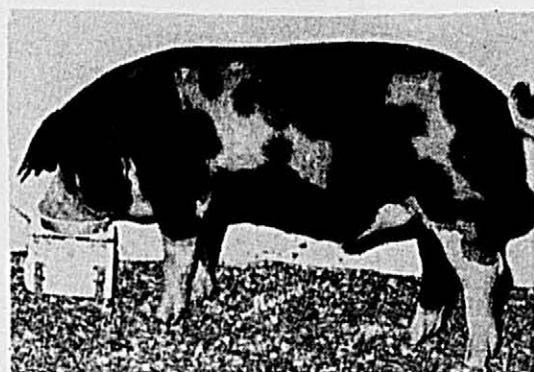
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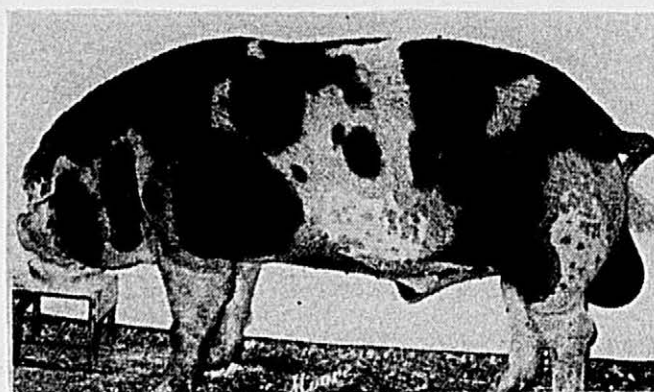
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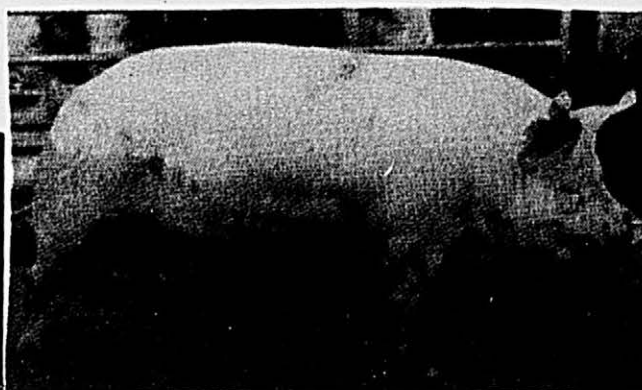
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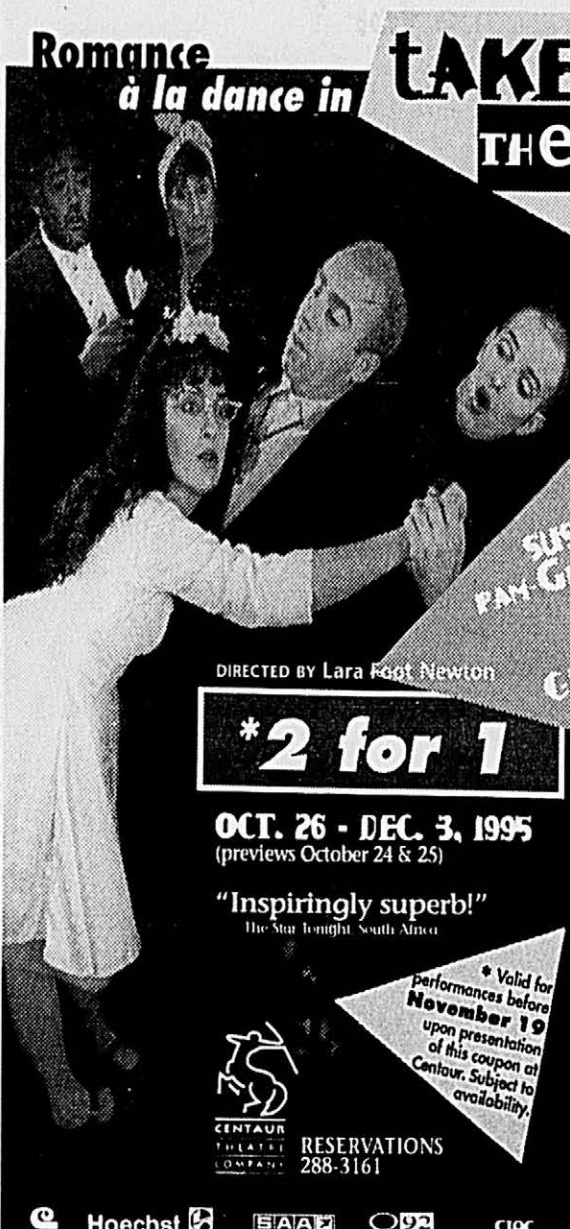
culture

NOVEMBER 9 - 15 NOVEMBRE
1995
VOL 85. NO 26

**THE MCGILL
DAILY**

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Rabin: a legacy for peace

McGill holds memorial service for Yitzhak Rabin

by Robert Steinhoff

A memorial service for Yitzhak Rabin, the Prime Minister of Israel, was held Monday in front of the Shatner building. The event was sponsored by a number of Jewish associations from McGill and Montréal.

Rabin was assassinated on Saturday November 4, while at a Peace rally in Jerusalem. He was shot by an Israeli law student for his leading role in the Middle East Peace Process. Shock and disbelief continue to reverberate through the entire world, particularly in Jewish communities.

Addressing those at McGill's memorial service, student Ilan Gewurz eulogized, "Today is a day of profound mourning for all Jews and for all citizens of the Middle East ... We mourn on different levels but we all mourn."

This has particular significance for McGill with its large and active Jewish and Arab student population.

Prayer and candles dotted the crowd of approximately 500 people in somber silence, as a scene replayed again and again throughout the world.

At the same time, the vacuum left by the death of the Prime Minister raises key questions about the future of the Peace Process.

But the motivation behind the killing only enforces the belief by supporters of the Peace Process that the process must not be stopped.

Gewurz urged, "We can only pray that out of this tragedy, his dream will grow into the seeds of peace."

Recently McGill Students for Awareness of the Middle East, a group consisting of Jewish, Palestinian, Arab and international students, founded the journal *Peace Talk*. The existence of such a forum is a step towards peace, allowing students on campus to express their concerns and opinions.

Jeremy Richler, a year two

political science student, expressed his concern over Rabin's death. "This week's tragic events are a symptom of the deep internal cleavages that exist in Israeli society with respect to the Peace Process. While Israel's government must continue to tolerate freedom of speech, they must continue to crack down extremely hard on those which seek violence to derail the Peace Process."

Rabin's leadership, foresight and devotion were fundamental to the epochal changes that have occurred in the Middle East during the last three years. Rabin's resolve and integrity lent a legitimacy to the navigation of Israel to a partnership with the Palestinian Liberation Organisation (PLO). His general popularity with Israelis allowed him to persevere against an increasingly vocal opposition.

The significance of Rabin's death was not only felt by Israelis but by Palestinians as well. The strong presence of Arab leaders

at Rabin's state funeral was mirrored by the presence of some Arabs at the McGill service.

But the opinion of most Arabs and particularly Palestinians is indeed torn. Zaid Qadumi a McGill student, of Palestinian origin contemplated, "I ask myself today after hearing the news of the assassination of Yitzhak Rabin and after years of internal conflict among the heart and mind, do I consider the assassination a sacrifice for the years of bloodshed and torture, or do I regard the assassination as an impeding obstacle in the path of the desired goal? The conflict escalates within me; I find myself amidst conflicting beliefs, unable to side with a particular force."

This conflicting feeling of many Palestinians arises from the historic relationship between the Jews and Palestinians. And more specifically, from Rabin's position as Minister of Defense in the mid-seventies. He was in charge of

the security of Israel and thus was mainly responsible for the control of the Occupied Territories. During this period, Rabin's role represented, for Palestinians, the Israeli occupation.

But more importantly, with Rabin's death, many Palestinians feel their hopes for the Peace Process will fade. Many Arab leaders, including Yasser Arafat, leader of the PLO, expressed a sense of loss.

This sense of loss towards the Peace Process has become a common denominator between Arabs and Israelis who support the Peace Process.

Rabin's death has provoked questions over any future leaders' ability to hold the tenuous agreement together and about whether even Rabin himself would have been able to contain the growing dissent within the democratic internal politics of Israel.

For many, the question over the future of the Peace process remains unanswered.

EVENTS

THURSDAY, NOVEMBER 9

• **Catholic Faith and the New Catechism** presented by Dr. Prudence Allen (Dept. of Philosophy, Concordia University) and David Stevens (Faculty of Law, McGill University) at 19h30, Newman Centre 3484 Peel.

• **McGill Entrepreneurs' Club** presents "Here is your chance to understand financial statements," 18h, Leacock 26.

• **WUSC** General meeting, 18h in Burnside Hall, rm 304. McGill refugee student Gedle Bereded will talk about Ethiopia.

• **Krishtglnacht Commemoration**, 13h15 in Shatner 107-108.

• **LBGTM's Womyn's Discussion Group**, Women's Union (Shatner 423), 18h30.

FRIDAY, NOVEMBER 10

• **McGill Christian Fellowship** meeting, 19h in the Shatner cafeteria with Prof Margaret Contagioris. Info: Jean 848-1720 or Lori 288-8676.

• **STANDD and AGREE** present "Development: Cree Women's Perspective" by Carmen Lambert (McGill, Dept. of Anthropology), 12h30-14h, 2020 University St. 24th floor.

• **LBGTM's Coming Out Group**, 17h30. **General Discussion Group**, 19h, both basement of UTC (3521 University, near Milton).

SATURDAY, NOVEMBER 11

• **Protest the city's waste strategy** at the headquarters of Interscan. Info: QPIRG at 398-7432.

CONTINUED ON PAGE 4

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LETTERS

Grad Supports the Daily

TO THE DAILY

I have only recently heard of the McGill student council-sponsored referendum on the McGill Daily's student fee levy.

I always supported the McGill Daily when I was a student at McGill and I still do. It's an important part of the academic and social fabric of McGill, and attempts to silence it have always been driven by petty public figures seeking revenge for some imagined affront. Although I am not aware of the events which have led to the most recent attack, I have no doubt that they are unfounded and uninspired.

It's a real tribute to McGill students themselves that the majority did not support the SSMU's brazen, self-serving attempt to silence legitimate criticism.

The McGill Daily's student fee levy is a small price to pay for McGill students to maintain the best student paper in Canada. It's a part of McGill's good reputation, and one that it would be a shame to see disappear.

ERIC LÉONARD
BA '87

"Athletics Funding" continued...

TO THE DAILY

RE: Athletics funding (Nov 6, p.5).

First, a clarification. The article states, "students have no decision-making power on the (Athletics) Board." Actually, more than a third of Board members are students.

Some unfunded clubs are indirectly represented on the Board. Many unfunded recreational clubs have no representation. Students-at-large (you and I) are indirectly represented by reps from SSMU and PGSS.

Second, about fairness. The facts speak for themselves.

1-Each student (you and I) pays \$57 per year to fund athletics (by far the largest chunk of our Student Services Fee).

2-varsity teams (teams that take on other campuses) swallow about \$300,000 annually.

3-these dozen elite teams devour another way to pay for coaches (grand total \$700 000 + annually).

4-many students (you and I) pay supplemental fees when using services: (e.g. \$35-\$50 for courses, \$35/year for "pay as you go").

One might ask: When was this system set up? Can it be changed?

Established in 1989, this ain't no "McGill tradition". It certainly can be changed, but not without a struggle.

There is tremendous resistance at Athletics. Director Bob Dubeau is adamant: "This process is fair...there will be no changes made in the funding program."

I think it's grossly unfair. To borrow the words of an eloquent minister of transport: "When you pass a cesspool, you don't need to hire a sanitary engineer to tell you what's in it."

After six years, it's time for an independent evaluation of the situation. A campus-wide survey. Perhaps a fair campus-wide referendum. Let's have a public debate, let's set up a decision-making process, and let's see what comes out of it.

The situation as it stands now is intolerable. Something has got to be done.

JASON PRINCE
MUP II

Yitzhak Rabin's Death

TO THE DAILY

In a memorial service for Israeli Prime Minister Yitzhak Rabin, McGill professor Irwin Cotler summed up Rabin's place in history best: when he spoke of a

religious man who, following the victory of the 1967 Six Day War, complimented Rabin as being the Messiah, Rabin answered humbly: I am not a messiah but a soldier. Nevertheless our nation is not a reader for the Messiah!

In these turbulent times, the political rift in Israel has escalated to the point where one madman decided to control destiny with his assassination of the prime minister. This has only dramatised some Israelis' unwillingness or reluctance to accept Rabin as what he is and was, a great and salient leader. I would like to dedicate this poem to him:

This cannot be happening,
This could not have happened,

It is only a rumour,
That spread over darkness,
It is only a rumour,

That was envious of the
forthcoming happiness,
Of the great sunrise in our hearts,

Of the dream coming true,
That is still alive, that is still alive;

Whoever is slain by a human being, his fellow brother,
God grants him a better privileged life,

Of overlooking life from a distance, from heaven,
Where he will reflect, smile and eternally be Yitzhak.

In Judaism, we have a saying, from Moses till Moses (Maimonides) there won't be another Moses. Reflecting on President Bill Clinton's analogy, liking Yitzhak Rabin with our forefather Isaac we should proclaim: From Isaac to Isaac there won't be a greater sacrifice.

ARIE BEN-DOR
ANATOMY U2

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

Spoken word poetry in print

MUCHMUSIC'S word up

by Catherine Nguyen

"I would rather be dead, than 18 years old, and a poet," writes John Giorno. Ah, the artist suffers, and sometimes, so does the audience. This is spoken word, love it or hate it. Muchmusic has attempted to enlighten/entertain the masses with "Word Up", its series of spoken word poetry performances. Now, a print anthology of these works have been released under the same name.

Of course, one has to ask, why? Flip to the preface and see: *Word Up*, the book, will bring "further benefits... to the poets, the young people who read it, and their teachers who may recommend it."

But how can the works benefit when the voice and body, the original media through which they are expressed, is lost? Do I sense a mildly perjorative mention of youth? And why do I think that poetry without Greek references would only be recommended as a kind of Dick and Jane poetry primer, the strained peas and carrots leading to solid food?

I am being a bit cynical. In their Introduction and Afterword, editors Jill Batson and Ken Norris are genuinely enthusiastic about the new possibilities and challenges thrown up by this genre of poetry. Jean Smith of Mecca Normal,



IT'S BLADE RUNNER TIMES A THOUSAND

I would rather be dead than 18 years old, and a poet.

Where were you in '63 when JFK was shot? I was with Andy Warhol.

THOSE THAT LOVE ARE BUTCHERED AND THOSE WHO BUTCHER ARE BRONZED

I won! I won! I won a free holiday from misogyny, as far away as you can get from the patriarchy.

Though what turned me on then, in 1968, in Scarborough, was the Eaton's catalogue

Montrealers Julie Bruck and Ian Stephens are among the twenty three poets featured. The poems, as diverse as their authors, deal mostly with urban life, from the maddening and trivial to the political and intensely personal.

Initially, it seemed that literary works, ones that had already been published, would fare better than those that were created with performance in mind. But then I began to question which criteria were implied in the term 'literary.' Aesthetics is a tricky subject. There are a range of personal

assumptions, some of which are fuzzy and uncertain to myself, as to what the written poem should possess.

The more I thought about it, the more confused I became. So I attempted to suspend these preconceptions, but was still biased because I knew that these works had been performed on stage. Therefore, a sense of loss, at times glaringly evident, others, naggingly so, pervades a majority of the poems. When Sheri D-Wilson is described as an "international performer known for her iconoclastic style," one

can't help but wonder if and how she would rant and holler or even whisperseductively "I Am a Closet New Yorker." Dasez and Jelani Nias are, along with other pursuits, hip hop artists, and the strength of their work lies in the rhythmic sound with which they can invest their words.

Survival on the page requires rich imagery and delicately chosen and arranged words. Again, a majority of poems were lacking in these respects. Instead, they had attitude. They spoke directly, irreverently, with pop culture references. There were

titles like "Christ is the Kind of Guy" and "Holiday from Misogyny." Once in awhile, a spare, wicked poem like Lisa Buscani's "Hemingway Afternoon" elicited an approving smirk. Other poems read like elevated bathroom graffiti.

The spoken and printed poem are two different things. The crossover between the two is unwieldy, at best. So might I humbly suggest that one casually admire and flip through this book with the glossy orange cover, then go home and hope for some good reruns.

Common Ground for the Americas Abya-Yala opens its doors

by Dominique Nouvet

The modest size of the recently opened Abya-Yala Bookstore belies its ambitious mandate. Focusing on the Americas, its collection brings together a mixture of political, environmental, social and cultural literature and offers these works in numerous languages. It is a combination destined to please a large number of McGill students, either for its value as an academic resource, or simply for its rediscovery of the Western Hemisphere.

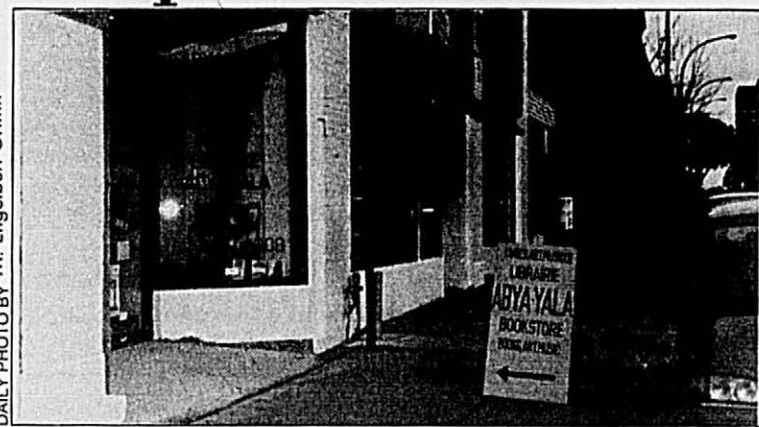
The store's shelves are divided thematically - the environment, north-south issues and children's books are a few examples - as well as by region, with sections on Central America, the Caribbean, South America, Brazil, Canada and the United States. Thus, books in French, Portuguese, Spanish and English stand side by side while biographies of Castro and Trudeau, anthologies by "lesbian latin@s," descriptions of Latin America's "open veins" and a book on the role of women in the "Great Arizona Mine Strike" are metres apart.

With such a distinctive collection, Abya-Yala is clearly the product of a vision. Steven

Kaal, who co-owns the store with his wife, Lesvia Vela, confirms this fact: Kaal has had lifelong ties to Latin America. He is partly of Ecuadorian descent, has traveled often to Mexico, and has involved himself in Peace Brigades, Project Accompaniment and the Comité d'appui au peuple du Guatemala.

Placed in this context, Kaal's desire to open Abya-Yala is hardly surprising: "We perceived this bookstore as a necessity. There was a great deficiency which we had always noticed." Indeed, while Spanish collections and Latin American literature can be found in other Montréal bookstores such as the Librairie espagnole and Las Americas, Kaal and Vela's objective is unique: "The idea is to draw different communities together, to break down solitudes." Kaal's words are reflected in the bookstore's name: Abya-Yala is a Kuna word from Panama, which essentially means 'this continent.'

As Vela explains, "It's a word that a lot of natives suggest that we use for the Americas, because it is an American word, and one from the centre of the Americas."



DAILY PHOTO BY M. Engelbert Griffin

Although plans for the bookstore existed in an intangible form for many years, it was only last February that Kaal and Vela formally decided to establish Abya-Yala Bookstore. Thus, their October opening was the product of intensive preparations. In fact, the store's collection is still very small. The owners hope to offer more used books and a greater quantity of works in Spanish and native American languages, such as Quechua.

Referring somewhat humourously to an order placed with an Ecuadorian supplier two and a half months ago, Kaal admits that the task of acquiring books in these other languages is not a simple one. However, he and Vela expect their collection

will improve after they attend the book fair in Guadalajara, Mexico at the end of November that will bring publishers from across Latin America under one roof and greatly facilitate the co-owners' task of ordering new materials.

Yet however incomplete the Abya-Yala bookstore's inventory may be now, a positive assessment is unquestionably in order. Whether you enter the store as a diligent political science student, a Latin American fanatic, or simply as a hungrily inquisitive individual, you will surely enjoy being surrounded by its tantalising collection of works.

Abya-Yala Bookstore is located at 4555 St. Laurent phone: 849-4908

EVENTS

CONTINUED FROM PAGE 3

• **Pre-exam Jam**, Gert's Pub from 21-3h. Sponsored by McGill African Students Society.
• **McGill Taiwanese Students' Association** Language Exchange Get-Together, 19h at the Thompson House. Info: Conlyn at 393-9497 or Helen at 284-3482.

Sunday, November 12
• **Japan Awareness Club** Karaoke party at Cashbox (1231 Ste. Catherine W. #100), 15-18h. Members \$5/Non-members \$6. Info: 398-8844.

Tuesday, November 14
• **Cuban Youth Tour** "The reality facing Cuban youth today." 16h30, Leacock 26. Info: 284-0436.

EVENTS

France claims the ne

by Sony

The frustration in Captain John Maté's voice was unmistakably clear above the rhythm of static and the distant sound of waves when I spoke to him by telephone. "At times there is a sense of fighting a losing battle, but what choice do we have? This is collective madness."

Maté is the commander of the Caramba, the only Greenpeace vessel remaining in the waters surrounding the Polynesian island of Mururoa, where France has been conducting a series of explosive nuclear tests since September.

"We are sailing to Moruroa to bear witness the continuing outrage of nuclear proliferation by the French government," said Maté.

"We will keep the world informed of events, direct from the scene of the crime," he added.

Earlier this year, French President Jacques Chirac announced that France would abandon a 1992 moratorium on nuclear testing which has been observed by all nuclear powers except for China.

"We're talking about a very limited number of tests for a pre-established time frame," Chirac later explained at the White House. He went on to state that following this series of tests, France would halt all other tests and be ready to sign an international nuclear test ban treaty — the Rarotonga Treaty — in the fall of 1996.

But according to Maté, the damage may already have been done.

Weak response

In the face of strong local and international opposition, the French authorities have succeeded in maintaining the test programme by concealing the full medical and environmental effects of its nuclear programme.

The little independent scientific evidence available shows that the Mururoa tests have released dangerous levels of radiation into the sea, shattered the base of the atoll and contaminated the indigenous people living and working around the test sites.

Referring to the destruction brought about by the tests, Maté declares "this is French nuclear terrorism."

But for Maté, a native of Vancouver, it is too easy to blame

France for the devastation, and even easier to distance ourselves from it. And while international public support to halt nuclear testing has gained momentum, it has largely been directed overseas.

Maté suggests "perhaps we should be looking closer to home," adding "Canadian complicity in the nuclear explosions is often overlooked by the public and denied by our politicians. You are responsible for what you see."

"There must be a reason why France chooses to conduct its testing so far away from France, and we are the ones who suffer," one protester commented during a demonstration after France first announced plans for resumed testing in June.

But official Canadian reaction to French nuclear testing has been ambiguous.

In August, Foreign Affairs Minister André Ouellet told the Toronto Star he "supports a nuclear free zone in the Pacific", and expressed confidence that over time one would be established.

However, Ouellet also stated that, "It is quite clear that France wants to go ahead with their tests. They were unequivocal about it."

This dangerous combination of complacency and regret amounts to indifferent political action. Canada has not sent a diplomatic note of condemnation to France, despite Canada's supposed long-standing commitment to a complete end to nuclear weapons testing.

Meanwhile, a poll released by Greenpeace shows that 81 per cent of Canadians think Canada should suspend nuclear cooperation with France while it continues to test nuclear weapons. French Canadians and Quebecers felt even more strongly about Canada's complicity in French nuclear testing, with 87 per cent opposed to the tests.

Popular sentiment, however, is powerless without corresponding political will. "I haven't heard any demands, I've only heard regrets," French Foreign Minister Hervé de Charette said at a meeting of European foreign ministers in Luxembourg.

In a report on global military trends published by Project Ploughshares, a Waterloo research institute, former External Affairs Minister Flora MacDonald called for Canada to be a moral leader. "Would it be too much to ask, in this 50th anniversary year of the United Nations, that Canada — the country which introduced the concept of peacekeeping to the world — take the lead in making global priorities?"

In contrast to Canada's non-committal position on nuclear weapons testing, other countries have been swift to respond to what they perceive as a threat to international security. After the first nuclear test in the Polynesian islands, New Zealand called its ambassador home from Paris and lodged a formal protest. Chile likewise recalled its ambassador and cancelled a planned visit to France by Economy Minister Alvaro Garcia.

Loopholes in uranium use

Critics of Canada's stance point to the vested economic interest Canada holds as a major exporter of uranium to France.

Although the Canadian government continues to claim that Canadian mined uranium cannot be used in French nuclear weapons, the reality is that there is no way to prevent this from happening.

It is "almost certain" that Canadian uranium has made its way into French nuclear weapons, including those presently being tested in the South Pacific, according to a report by the World Information Service on Energy in Paris.

The uranium trail traces from Canada to France, beginning in northern Saskatchewan at the Cluff Lake mine, owned by Cogema, a subsidiary of the French Atomic Energy Commission. The French government is consequently a major stakeholder in Saskatchewan uranium mines and has a significant economic interest in the area.

After a series of refining processes the uranium mined at Cluff Lake leaves the port of Montréal in the form of uranium trioxide, which is shipped directly to the Eurodif plant in southern France. The uranium is then enriched and converted into a usable form to fuel civilian reactors, and

more importantly, the nuclear weapons industry.

The nuclear stockpile of enriched uranium consists of a single inventory containing Canadian uranium as well as uranium from a number of other countries. As such there is no practical way to trace the path of the Canadian export, whether its destination is to be used for weaponry or as a source of fuel.

Theoretically, Canadian uranium cannot be used in French nuclear weapons because of two agreements: The Canada EURATOM agreement and the Non-Proliferation Treaty (NPT). But these agreements are ineffective and full of loopholes, undermining the government's reassurances that Canadian uranium is only used for non-military purposes.

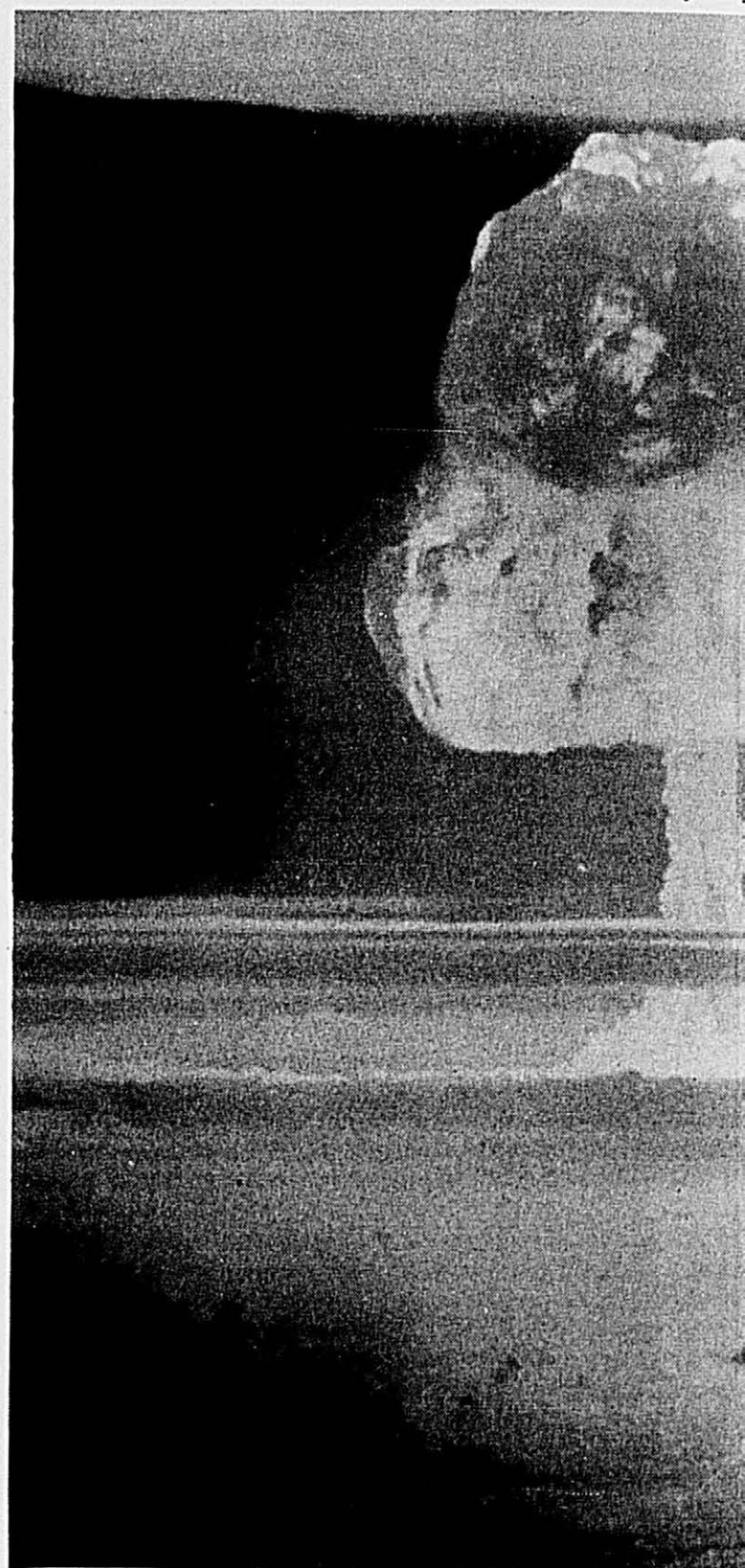
Although the Canada

EURATOM agreement states explicitly that Canadian uranium must not be used for military purposes, the interpreted by France in a way which allows for Canadian exports to be used in weapons.

"Instead of ensuring that Canadian uranium is used only for civilian purposes, France is allowed to simply declare that uranium that is used for civilian purposes is Canadian," a Greenpeace media briefing states.

In other words, France admits Canadian uranium is used for civilian purposes but makes

The most dangerous Canada's disregard for other nuclear actions is that it to begin testing a



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no comment about whether it is used for military purposes as well. In effect, France sidesteps the intention of the EURATOM agreement, refusing to guarantee that Saskatchewan uranium is not used in nuclear weaponry.

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been equally inadequate. The International Atomic Energy Agency (IAEA), which is technically responsible for enforcing the NPT has been notoriously ineffective. Although an inspection of Iraqi nuclear facilities was conducted by the IAEA months

before the Gulf War, there was no finding of a breach of treaty.

The NPT was originally established as an interim arrangement which would eventually be replaced by a Comprehensive Test Ban Treaty (CTBT). The indefinite extension of the NPT has amounted to the legitimisation and spread of nuclear weapons, material and technology.

Gordon Edwards, speaking on behalf of The Canadian Coalition for Nuclear Responsibility commented that, "the NPT treaty is a discriminatory treaty which says that states that have nuclear weapons have a right to use them, but the states that don't have nuclear weapons don't have a right to use them."

Edwards' remarks refer to a disturbing double standard which divides the developed

world from the under-developed, one which underlies the content of the NPT treaty.

Most Third World states are non-nuclear and are prohibited from developing nuclear weapons. Meanwhile, the nuclear elite is permitted to increase and improve their nuclear arsenals. Non-nuclear states are also obliged to have their facilities controlled by a wide range of safeguards, while nuclear states are not subject to these international safeguards.

Edwards suggests that it is no coincidence that all five members of the United Nations Security Council are identified as nuclear weapons states under the NPT. The structure of the NPT amounts to legalising access to nuclear technology for certain states while denying similar access to others.

Despite these shortcomings, Canada played a key role in April toward getting the NPT treaty indefinitely renewed. According to Edwards, "the Canadian delegation did a lot of political arm twisting with [the non-nuclear countries], who opposed an indefinite extension of the NPT for good reason."

The Canadian delegation pledged that if the non-nuclear nations signed the treaty, a Comprehensive Test Ban Treaty would quickly succeed. But so far, nuclear testing continues and a CTBT is nothing more than a promise.

Canada is effectively taking a cowardly stance in turning a blind eye to the inadequacies of the present treaties which govern the regulation of nuclear weapons. "Canada has chosen to see no evil, hear no evil, and not to ask any questions," Edwards stated.

Canada has a unique position in the international community because it was one of the first countries to develop nuclear weapons, although Canada itself does not have any. Environmental groups such as The Coalition Against Nuclear Testing argue that Canada has a moral responsibility to the non-nuclear nations, to which the Canadian delegation promised an end to the NPT.

Falling on deaf ears

The complacent Canadian government must also be held accountable for what Captain Maté aboard the Caramba calls "gross human rights violations" affecting the indigenous peo-

ples of the Polynesian islands, who are opposed to the tests. Many Polynesians believe that the nuclear tests have seriously affected their health and that of their family and friends.

Because France does not allow independent scientific investigation on the island, the evidence is purely anecdotal. But the stories are powerful.

Testimonies, a document containing interviews with Polynesians who have lived

Canada has not sent a diplomatic note of condemnation to France, despite Canada's supposed long-standing commitment to a complete end to nuclear weapons testing.

around Mururoa during the nuclear testing, tells the story of people like "Tehiura," who worked as a docker at Mururoa. He explained, "one day a friend of mine got some shellfish to eat and then, only a few hours later he started to feel sick. He vomited and his body started to itch all over. He scratched himself so much that he had sores all over his body. He was scarcely recognisable as a human being. Later we learned that he had died and the doctors gave no explanation."

Tama, another Polynesian, tells a similarly disturbing story, this time referring to French nuclear testing which took place in the 1960s.

"I have also experienced fish poisoning. After the atmospheric testing people were allowed to eat fish caught from the ocean side of the atoll again, but the lagoon fish were still considered unsafe. I got sick from eating fish several times. I was itchy all over and my skin peeled just like a snake. One of my friends was less fortunate — he died after eating fish and mussels from the sea."

The social injustice that the French government has inflicted upon the Polynesians has combined with a desire for independence, and resulted in demonstrations in the Tahitian capital of Papeete. "There must be a reason why France chooses to conduct its testing so far away from France, and we are the ones who suffer," one protester commented during a demonstration after France first announced plans for resumed testing in June.

But these cries fall on deaf ears. France continues to justify its nuclear testing by claiming that it is necessary to maintain its status as a great power.

Foreign Minister Hervé de Charette told Australian television that "France is a great country and has to protect itself." Critics say that French nuclear testing amounts to little more than a dangerous parade of nuclear warfare by the government.

Canadian critics speculate that the reason why the situation in the Polynesian islands has been ignored by Canadian politicians is a matter of backroom diplomacy.

"There has been some sort of deal at the G7 [Great seven powers] Summit that if France doesn't interfere with the Québec referendum then Canada won't interfere with French nuclear testing," suggests Mary McNutt of Greenpeace Canada. A tacit agreement between Canada and France, however, is purely speculative.

"Another frustration is that the Canadian media hasn't done a great job of covering the story. A lot of people aren't aware of Canada's complicity and it is a difficult thing to explain because it involves a lot of messy treaties and a basic understanding of nuclear fission," McNutt added.

The most dangerous aspect of Canada's disregard of France's actions is that it opens the door for other nuclear weapons states to begin testing as well.

Instead of being an isolated incident, the French nuclear testing may signal a re-emerging trend. And if Canada doesn't voice its opinion now, it may never again have the opportunity.

For now, the world watches the destruction of land and lives by nuclear testing and waits for "this round of testing" to finish.

As the Caramba sails through the waters surrounding the test site, Maté reflects, "I will always remember being here at night, looking up at a full panorama of stars and the distant glow of Mururoa. It seems surreal. And all of us are only waiting to bear witness to the worst evil that human beings can accomplish. We can be so much better than this."

way to France... and the Pacific

They're no Spinal Tap

The rise and rise of Oblik Instance

by Julian So

For "just a local band," industrial-rock terrorists Oblik Instance have big dreams. Their ambitious stage show — featuring an elaborate set, pyrotechnics and projected images — blew all other artists off the stage at a recent show at the former Foufounes Electriques. They stand to do the same at their upcoming show at the Spectrum this Monday, opening for Attic/MCA artists Tribes of March.

Consisting of guitarist Benoît Lafrance, bassist Martin Delisle, drummer Alexandre Curzi, and vocalist and elder statesman Charles-Robert Henley, Oblik Instance manufacture a music that is clearly influenced by bands from "Skinny Puppy to

NIN to Killing Joke." Henley, in his distinctive Oxford accent, admits to his influences unashamedly. After all, he's "also a big Supertramp fan."

Their stage show, though, is thoroughly unique. Seeing Oblik Instance in action is not a matter of just bopping along to their brutally hard beats. Produced by a team of 12 sound, stage and lighting technicians, it is an overwhelming feast for the eyes.

The question that begs to be asked, however, is whether the band has experienced any Spinal Tap-esque moments. Daumais, understandably, pleads the fifth.

After forming only three years ago, Oblik stands in good stead with three demo releases entitled *Yield*, *Analysis*, and *Now*; a top ten single on several local radio stations; a

nomination for a MIMI award; a publishing deal with Bloc Note Publishing; and a private investor to their name.

"Because of the publishing deal, we have a number of major record companies that are interested in signing the band [including BMG, Zoo, Nettwerk and Zomba]," confides manager Yanik Daumais.

After the Spectrum show, the band will be taking the next three months off to concentrate on landing a record deal.

"We probably will not be putting on any more shows until February," Daumais said. He did allow that Oblik will probably play *Convergence* if it takes place. The annual gothic cultural festival is tentatively scheduled this year for the New Year's holiday in Toronto.

Although they never explicitly state as much, it is very evident that the band looks at their upcoming show with the Tribes as a stepping stone on the way to finally inking a record deal.

From Tribes of March, a band oft-compared to Alice in Chains, to Fuel's coolly understated rockabilly to FBI's rawk sensibility, the musically diverse show is clearly a means of expanding Oblik's audience.

It also helps that MCA artists Tribes of March can act as major label big brothers of sorts; like Oblik, the Tribes have been together as a band for only three years, though they have a number of releases in North America, Europe, and the ANZAC nations.

Regardless of being signed,

plans are being made to go into the studio to record a CD EP to be released sometime late next spring. Plans are also being made for an inaugural tour outside of Québec. "We've never played outside of the province because of budgetary reasons" and the need for extensive preparation time, Daumais explained. But with their recent fortunes, Oblik Instance feels ready to hit the road and take on the world.

Oblik Instance opens for Tribes of March on Monday November 13th at the Spectrum. Also on the bill are Fuel and FBI. Tickets are \$13.50 plus service charge and are available at all Admission outlets. Doors open at 18h30 for the all-ages show. Catch Oblik on the web at <http://www.cyberblack.com>.

Boss Hog romp Over North America

The everlasting honeymoon

by Jonah Brucker-Cohen

It's hard to have a relationship in the world of rock. Let's face it, beginning with the media frenzy surrounding Yoko Ono and John Lennon, to the abusive behavior of Sid and Nancy and finally, to the tragic end of Kurt and Courtney, musical couples have been constantly plagued with negative press and seemingly implosive temperaments.

Throughout the past four decades, these names and others have been embedded in the headlines of "style" sections in national newspapers, as a reminder of the destructive love partnerships within the music industry. In most respects, couples in rock have been easy targets for controversy. From live acts to off-stage antics, the media focus has been less on individual achievement and more on gathering the latest dirt. This set aside, there is still some hope amid the chaotic hypertension — most notably, the world of indie-rock.

Where media rhetoric and controversy over "major" stars has clouded their artistic voice, independent music finds a working relationship between

couples, where husband and wife continue to produce, write, design, play music, and run their own labels together.

From Georgia and Ira of Yo La Tengo, to Mac and Laura of Superchunk and Merge Records, and to Kim and Thurston of Sonic Youth, relationships among fellow musicians have not become tangled with their creative drive. Despite the overbearing press, these couples have managed to produce some of the finest resumés of intuitive, unique, and exciting new music without sacrificing their relationships.

Formed in 1989, Boss Hog has lived up to this challenge and has remained a vehicle for the musical partnership of singer, Christina Martinez, and her husband and guitarist, Jon Spencer. Both originating from modest upbringings in Washington, D.C., Martinez met Spencer before she officially joined him in the trash-rock noise combo, Pussy Galore, on a dare from singer/guitarist Julie Cafritz.

According to Martinez, "[Julie] basically said I wouldn't have the guts to get up on stage,



PHOTO CREDIT: DANNY CLINCH

and actually I didn't, but at that point I couldn't back down or there was going to be a fight."

After the release of several EPs, Pussy Galore had proclaimed D.C. a "dead end," and packed up to relocate in New York City. Amassing a discography that covered indie labels from Homestead to Caroline, the band finally broke up in the late '80s, with Spencer and Martinez joining a slew of new projects, including The Honeymoon Killers and The Gibson Brothers.

Finally, as a last minute effort to fill a cancellation spot at the

NYC nightclub, CBGB, Spencer and Martinez formed Boss Hog — the name was taken from a biker magazine, not *The Dukes of Hazzard* — together with an "all-star" line-up including bassist, Pete Shore, and drummer, Charlie Ondras, both formerly in Unsane.

After a successful live debut, where Martinez played the entire show in the nude, the band ended up scrapping their rhythm section and adding German bassist, Jens Jurgenson, to the mix. With two EPs, *Cold Hands* and *Drinkin', Letchin', and Lyin'*, under their belt by 1990 (both re-released on Minnesota's Amphetamine Reptile Records), Boss Hog recruited NYC native, Hollis Queens, to play drums.

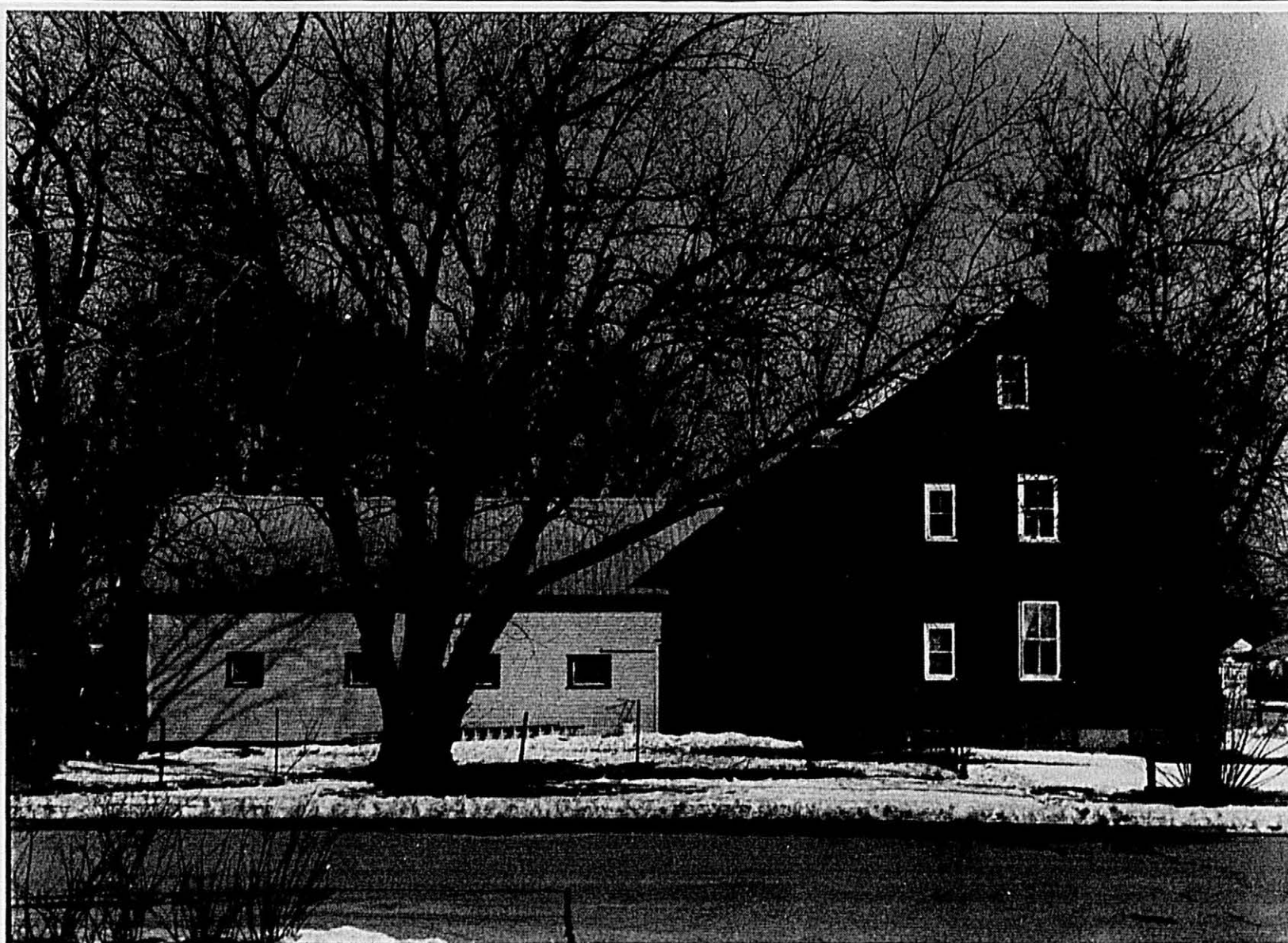
Finally, with the 1993 release of the *Girl + EP*, Boss Hog cemented its line-up and began to smooth out its garage-style, exploitation rock act with a more 'glamorous,' mob action aesthetic. With song titles such as "The Black Betty," "Hustler" and "Ruby," Boss Hog carry the swinging nation down a new road of tough urban slickness.

Although they managed to tour in support of the EP,

Spencer's main distraction as singer/guitarist for the Blues Explosion set them back in producing material for a new album. Finally, in the fall of 1995, Boss Hog have jumped to the majors, releasing an eponymous LP for Geffen/MCA.

The new album, produced by Olympia fixture, Steve Fisk, investigates the now-stylised rhythm section of Queens and Jurgenson, with a greater emphasis on vocal overlays calling the shots. Known for a live act of feverish, groove-heavy rhythms, supplied by Spencer, and high energy vocals by Martinez, the two artists remain most characterised by their strong musical performances, rather than their marriage. As Boss Hog kick up the dirt around them on their way across the US and Canada, their attitudes remain set on delivery, and the partnership between Spencer and Martinez continues to evade controversy.

Boss Hog play Cafe Campus, Friday Nov. 10, with Stellar Dweller and Slaphappy 5, as part of the NMM NMM Fest.



Mid-state New York
by Cameron Booth

Transport fares to rise

MUCTC to cut budget, raise fares, reduce service

by Anup Grewal

A Montréal Transit System plan to raise bus and metro fares has Montréalers worried about the future of public transportation in the city.

According to Normand Parisien of Transport 2000, a lobby group for public transportation, the proposed fare hikes may reduce the already declining numbers of Montréalers using public transit to the "detriment of the whole population."

In July, the Montréal Urban Community Transit Corporation (MUCTC) outlined its plans to cut bus routes and raise fares. The MUCTC justified these moves by citing a 1 per cent decline in riders in the first six months of 1995.

Adding to the fall in ridership, Montréal's neighbouring municipalities under the Montréal Urban Community (MUC) decided to reduce their transit contributions by 1 per cent. As a result, the MUCTC was set to receive \$3 million less from the city.

Pierre Laporte, a spokesperson for the MUCTC, commented in July that "We have a responsibility as a public corporation to balance our budget, and increasing fares is one of the scenarios we are looking at."

Since then, the MUCTC has announced further budget cuts of \$7.5 million for 1996 and a proposed fare hike of 3.6 per cent.

Transport 2000, which represents a

coalition of community groups, including the Québec Public Research Interest Group (QPIRG) plans to fight the proposals before the MUC's executive committee makes its final decision on November 15.

Transport 2000 has already swung into action. The group expressed its concerns in a public intervention presented to the MUC executive on Nov. 6. As Parisien wrote in a recent press release, the group wants to make the MUC accountable for its commitment to the public transit sector.

He goes on to write that Transport 2000 believes the proposal is "compromising" any hope of boosting public transportation in Montréal.

This claim seems to be borne out by Transport 2000 figures that show price increases coinciding with fewer monthly passes sold. Bus passes that cost \$31 in 1989 now cost \$43.50 and fewer people are buying them.

Transport 2000 fears that Montréalers' mobility — those who work and shop across town, in particular — will be adversely affected by any fare increases.

In a letter to the executive committee, QPIRG writes that in addition to the effects on mobility, there will also be "a risk to the quality of the environment as more people will have to use cars more often."

According to QPIRG documents,

Montréal has the lowest car-to-resident ratio in any city in North America, which makes its residents particularly dependent on public transportation.

Transport 2000 also condemns the lack of concern about public transit shown by Mayor Pierre Bourque's administration. Parisien claims this nonchalance is highlighted by the fact that Bourque is currently on a three week trip to Asia — at the time when the City's budget for the upcoming year is about to be made public.

This trip to Asia, according to Parisien, "is a testimony of the thoughtlessness which reigns in Hotel-de-Ville towards this question [of the budget cuts to public transit]."

Laporte indicated in the past that there are other ways to deal with a decline in the municipalities' contributions to public transit. In July, he told the Gazette that the MUCTC was looking into "reducing staff and increasing our income with more advertising in metros and buses."

But the MUCTC does not seem to have looked into these options, instead taking a route which may keep more Montréalers off of public transit.

For those wishing to express their concerns over the fare hikes, call the executive committee of the MUC at 280 3518, or fax # 282 0241

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cd reviews

Ben Harper - *Fight for Your Mind* (Virgin)

Carrying a variety of musical and lyrical themes, Ben Harper's latest album, *Fight for Your Mind*, deviates from the majority of albums. Whereas many bands maintain the same fundamental theme and tone of voice over an entire album, Harper offers variety throughout. Treading refreshingly along the lines of Bob Marley, Jimi Hendrix and Lenny Kravitz, Harper credibly explores a variety of previously charted musical ideas, but also offers a few tricks of his own. The first track of the album, "Oppression," is very much roots reggae in its powerful lyrics and steel drum solo, but it's definitely not roots reggae. Using electronic amplification, most notably in the song "Ground on Down," Harper creates an otherworldly sound from his acoustic guitar that is all his own. Though comfortable, *Fight for Your Mind* is never uninteresting, and for that reason it is delightfully unique.

- Andrea Cooke

Ben Harper plays at Club Soda, Sunday Nov. 12, at 20h30. Tickets: \$13.50

EBN - *Telecommunication Breakdown* (TVT/MCA)

EBN follows the path explored by other multi-media pioneers, such as Brian Eno and U2, but incorporates the personal computer medium, and in particular the duality of the CD/CD-ROM. *Telecommunication Breakdown* is comprised of three videos, visual accompaniment to all the tracks, plus the lyrics, group information and a primer of the technology used to produce the album. The format of the display is mesmerising: Images and voice samples flicker and merge incessantly like the whims of a restless channel surfer.

The program is structured so that the user can jump from the various features at a click of a button - a feature made possible by the "remote control" which is strategically placed in the bottom right corner. The video quality is very good and the overlapping images are well-choreographed for maximum

effect.

The image bombardment is so enthralling that it hides the narrow appeal of the music itself, which is backed by strong bass and sequencer lines. The tracks sound like industrial/trance set to various beats with lyrics that are samples upon samples, all of which are repeated for most of the song's duration. The arrangements are so regimented that the stunning visuals are needed to provide an additional dimension. The samples are devoid of hiss and background noise and match the relatively high quality of the visuals. What noise there is purely intentional - faithful reproductions of the clamor that characterises the information age we live in.

Telecommunication Breakdown reeks of giddy ambition. The packaging promises, "The amazing new EBN electro-optical enhanced CD reprograms your mind for success & launches you into virtually dream state experiences." Whether EBN succeeds in opening a new realm of experiences is debatable, but their work can subvert normal ones for a long time.

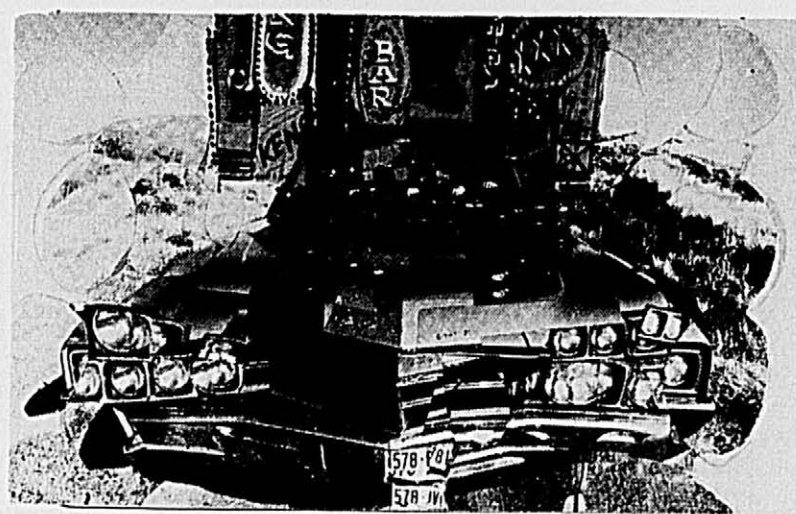
- Mike Cullen

Shed Seven - *Change Giver* (Polydor/Polygram)

While the battle of Britain between Blur and Oasis has obscured other contenders to the United Kingdom popular music crown, it is interesting to note that some U.K. bands have bypassed Britain entirely in favour of the American market. The most recent notable band of this phenomena is Bush X who were largely ignored in Britain. With a North American tour, the British quartet Shed Seven may be trying to accomplish the same feat while showcasing their 1994 CD, entitled *Change Giver*. The songs are solid in terms of musical composition with layered guitars and halting rhythms. Lyrically simple, Rick Witter's voice rings clear and true above the music to impress his cynical view of personal relationships. In "You've got stars in your eyes," Witter sings of the relationship that thankfully never was. His wordsecho the near-miss: "I would spend some time with you if you were my girlfriend, but I will never get close to you and that's a godsend." Witter doesn't

Love Battery - *Straight Freak Ticket* (Polygram)

The heralded death of Seattle as a musical hotspot in the wake of grunge's passing doesn't seem evident as bands continue to pour out of the city's venues faster than rain falls. Love Battery does owe a small part of its heritage to the early 90s Seattle era as their bassist Bruce Fairweather had done time with Mother Love Bone in its brief existence. Love Battery's sound isn't terribly different, with wobbly-jangly guitar work and vocals that stream lazily, Tom Petty-style. The first songs are forgettable but perseverance is rewarded as *Straight Freak Ticket* is heavily weighted toward the latter end of the 13 tune debut. The title track shows the loopiness of the lyrical com-



position: "Lemme sleep some more, suck the kiss from the love girl. My cat has nine lives, waiting for the softer kind." Love Battery isn't ticketed as the next big thing by far but it may be worthy of your car's glove compartment collection as they encourage you to take a ride in

that big clunker on their CD sleeve and open it up with the tunage at eleven.

- Mike Cullen

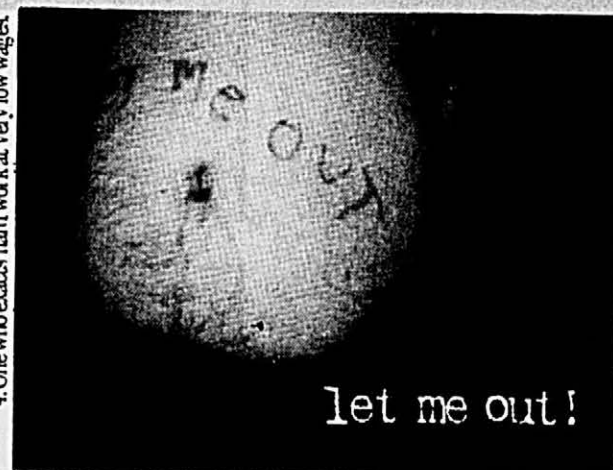
Love Battery plays with Presidents of the United States of America at Club Soda, this Friday at 21h. Tickets: \$8.50

The Sweaters - *Let Me Out!* (Nefer Records \Cargo)

The progression of power pop continues. It seems superfluous to say that punk influences the sound, but there you go, I've done it. I will, however, rationalise by saying that not only does the sound remind me of Art Bergman's early stuff (remember the Young Canadians?), but lyrically this album strays from the stereotypical pop fluff about how great it is to be young and drunk. Instead, The Sweaters deal with the realities of western society, tongue-in-cheek and otherwise, while remaining bouncy and upbeat.

This is the voice of insightful and enthusiastic musicians who know that sometimes the best way to get across their thoughts and feelings is not by yelling, but instead speaking loudly

Sweater 1. one who sweats or perspires, spec. one who takes a 'sweating bath'. 2. One who works hard, a toiler. 3. A sublimic, diaphoretic. 4. One who exerts hard work at very low wages.



enough that people hear you, but don't turn you out. Thematically, there are songs about the feeling of betrayal that guys feel when women judge them to be violent just because they are men, and songs about realising that meaningful and lucrative employment is a myth. Politics jumps into the fray: "...he said 'A little bit of fascism is fine with

me as long as it helps the economy.'" Each of the songs is tight and listenable power pop, resulting in a disc that may not be constantly playing, but I'll wager that it ends up in your long term listening collection. My favorite line is "I'm the garbage man... and I've just been dumped!"

- Jay McCoy

dwelling on bitterness, however; the words are of an older, wiser acceptance of fate and a certain arrogance. Track three, Longtime dead, goes, "You're a long time dead so I'll forget what you said; If I can't have you, nobody can have you." Sentiments like the former play on the juvenile possession values of youth and love lost. Shed Seven's *Change Giver* may be just beyond adolescence but struts a confidence that is hard to turn off.

- Mike Cullen

Shed Seven plays Fouf's Thurs., Nov. 9, with Eric's Trip and Orange Glass.



Smashing Pumpkins - *Mellon Collie and the Infinite Sadness* (Virgin)

After a long hiatus, The Smashing Pumpkins have ambitiously released a double-cd of newly recorded material - ambitious not only in its length, but in its overly conscious and often pretentious structure. Songs alternately focus on themes of angst and serenity, romantic love and disenchantment, light and dark, night and day. The cd title, *Mellon Collie and the Infinite Sadness*, as well as the storybook insert, are hints of the childish melodrama that pervades the album. Lyrics like the repeated "love is suicide" chorus of "Bodies" and "I lie just to be real, and I'd die just to feel" from "Tales of a scorched earth," exemplify this moody, immature quality. The first track, a lullaby-like, piano and string instrumental gives the illusion that this will be a notable departure from previous Pumpkin pop. However, even

a cursory listen to the rest of the cd reveals the change to be more of an evolution than a revolution. Tunes like "Jellybelly" and "Zero" pump out an often gratingly hard-edged, distorted sound, while tracks such as "Tonight, Tonight" and "Galapagos" are reminiscent of singles off *Siamese Dream*. Despite this, the album does take some chances, most audibly in the song "Beautiful" where Corgan's distinctly whiny voice melts away into an almost-croon. Of the whopping 28 songs featured on this album, the most successful are those that maintain the Pumpkins distinct sound and style. With the odd exception, most of the keyboard-laden tracks fail to excite. This might lead one to believe that *Mellon Collie* is wholly a misfire. In some ways it is, and the length and density of the album will probably not attract many casual fans, but there are still many buried jewels in the mass of this recording.

- Rima Ramchandani

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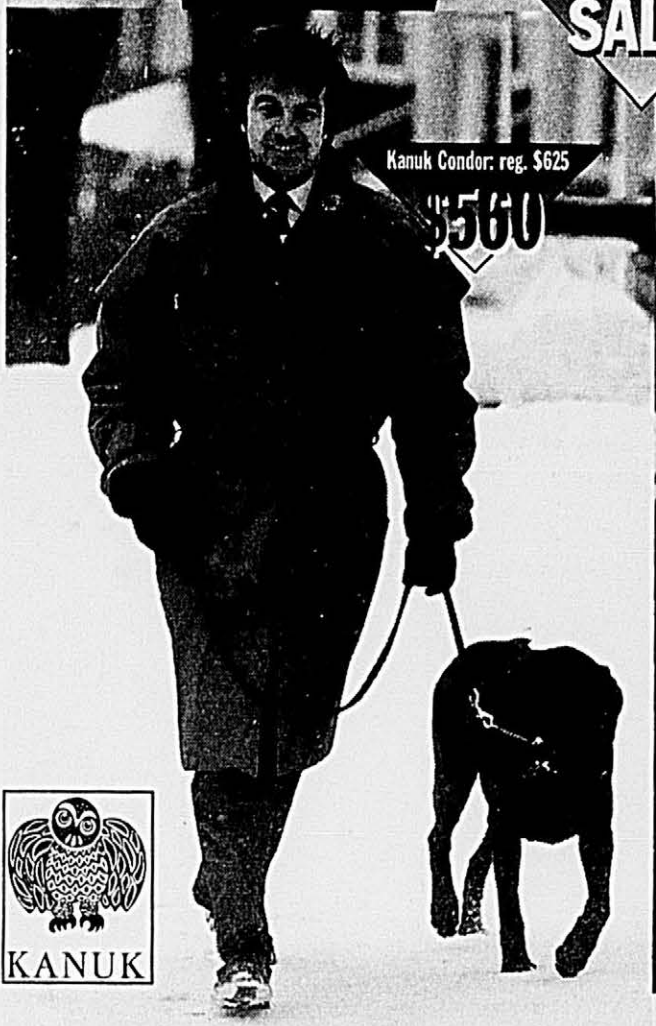
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